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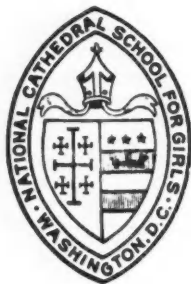
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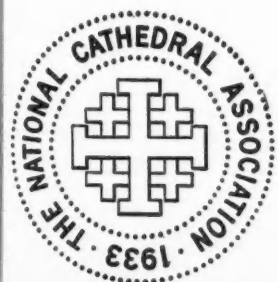
Cover. THE CHAPEL OF ST. JOSEPH OF ARIMATHEA. On the altar are the silver cross and candlesticks given to Washington Cathedral by his late Majesty George VI, and in the vases are flowers placed during the week of his lying-in-state by various British organizations in Washington. Behind the altar is Jan De Rosen's mural, "The Entombment of Christ." Photo by Horydzak.

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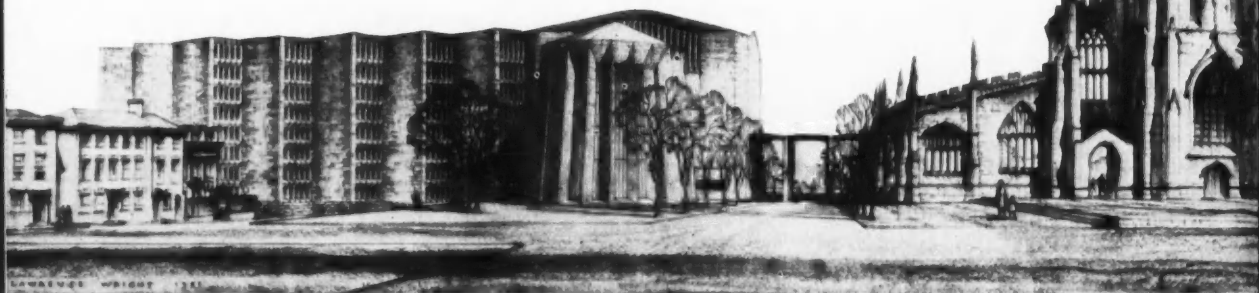
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Plans for New Coventry Incorporate Anglican Traditions in Modern Design



THE CATHEDRAL AGE was so named by its founders in the belief that the twentieth century, in the cathedrals of Liverpool, Washington, New York, San Francisco, and others, was witnessing a revival of cathedral building, a movement brought into being by the needs of the modern generation. No one at that time could foresee the tragedy which would ordain that the ancient and beautiful cathedral in Coventry, England, would become one of the most vivid exponents of this new age of cathedral building.

On a winter night in 1940 the heavily industrialized old cathedral city of Coventry was subjected to one of the severest bombings of World War II. The 15th century Cathedral Church of St. Michael was among the casualties. Since that grim time services have been held amidst the gradually tidied ruins, and various proposals for rebuilding have been studied.

Under the active and inspired leadership of the Rt. Rev. Neville V. Gorton, Bishop of Coventry, and the Provost, the Very Rev. R. T. Howard, these plans have all been based on a fundamental concept of the cathedral as a center of Christian leadership for the entire community, the unchurched as well as the churched. After several proposals, including plans for entirely new buildings and plans for restoration and additions, had been discarded, an architects' competition was determined

upon and early in the fall of 1951 the winner, in a field of 219 entries, was announced to be an Edinburgh architect, 44-year-old Basil Spence. So varied have been the reactions to his design that THE CATHEDRAL AGE requested the Bishop of Coventry to prepare an article detailing not only the building plans, but the spiritual and social concepts which underlie them. This Bishop Gorton very graciously, and interestingly, has done, and THE AGE is proud to publish his account.

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I AM HONORED at the interchange of friendship which allows a shared exchange of thought between cathedral builders in Coventry and Washington. You ask me certain explicit questions as to what are the problems we see in designing a modern cathedral in this country, and within the Anglican Communion, to express our liturgy today in a full setting of congregational worship. We, of course, submit our problems to you and would not dare to suggest your own answers.

I give the actual terms, taken from part of a memorandum drawn up by the Provost, myself, and the Cathedral Council, which was submitted to the Assessors who were in charge of the architects' competition, for discussion with them before they framed their terms.

The Setting of the Cathedral

It will be the center point of the new Coventry, and architecturally that new Coventry will have its axis on the Cathedral itself and the existing spire. The spire at first seems to suggest a contrast rather than a conformity of the Cathedral building with the rectangular massing of the new city. Functional the new city buildings will be: and functional the Cathedral must be to its own nature.

Spiritually, this City of Coventry is a materialist city, but underlying that there are hopes. It may shout of confidence and of the busyness of man; at most it aims at civic virtue. The Cathedral as its center is the prayer of the Church that this place may be made holy. Architecturally, how can it say that God is at the center?

Its Essential Function

Functionally, what is the Cathedral there to express, and in Coventry? The Atonement between man and God, and between man and man is the experience of which the Provost believes the Cathedral must speak with its unique history in its unique setting. But looking back on its history, on the history of the great church, and its past beauty, what we would ask the artist to see is "The Glory." In the Christian faith, the Atonement which brings man to God, and man to man, is through the Glory.

Eric Gill and I once planned a church together, which he afterwards built. Functionally, what should a church express? It stands as a witness to the central dogmatic truths of the Christian faith. Architecturally it should seize on those truths and thrust them upon the man who comes in from the street; it should be evident to him on his entry what this place says. "I should begin, therefore," says Eric Gill, "by building an altar." Here is the sacrifice of the Lord, the risen Presence, and round it is gathered the believing and the sharing community. We should ask the architect to approach the building of the Cathedral with that conception. This does not necessarily mean the altar must be at the spatial center as Eric Gill planned it, but the Cathedral should be centered on the altar, and the altar should be visible from all points. This centering of the building should be the ideal of the architect—not to conceive a building and to put in an altar, but to conceive an altar and to create a building.

Other Functional Considerations

In our second paragraph we tried to state the approach of the architect to the essential function of the Cathed-

ral to express the Glory and to center round the concept of the altar, but there are subsidiary functions incidental to a cathedral. These should not govern the primary concept, but they have to be brought into account. Here the Provost speaks with knowledge as Provost of a cathedral. The building must be a thing of space for the great occasions. It has to provide room for liturgical movement, it must be planned as a great central entity—but there are other vital religious needs. We have to think in terms of large numbers of people who may come in and out for moments of prayer or recollection, and you cannot meet that for them by producing a single dramatic effect. Can their needs be met by side chapels? These tend to break up the sense of space. Do they meet the need for occasional worshippers? In Westminster Abbey and other cathedrals the ordinary people who come in and kneel down seem to prefer the nave, and the side chapels are not extensively used except for celebrations. Could a Lady Chapel be thought of, acting as the apse of the Cathedral running behind the altar, the Lady Chapel not necessarily cut off by screening but being at a higher level and offering a place of withdrawal? The point the Provost and I would make is the need for some opportunity of intimacy within a basic great effect.

We are merely putting questions to the architect on some of the over-all needs.

Other Considerations

We put questions within our own minds. The Cathedral cannot rely on the impression of vast size; it will not be very big as cathedrals go. In our original suggestions we asked therefore that there should be an economy of space, and that the space available should not be too much broken up in the transept, nave, and additional chapels on traditional lines. There is a truth here which the architect might consider with what modifications he chooses.

Choir — Nave — Transepts? Functional Re-thinking

We are troubled on purely practical matters, if we follow too literally the traditional line of a cathedral church. That design was to contain generally a worshipping monastic community within a large choir, and a separate body, the nave, for occasions of public worship. You thus have a choir shut off from the nave. In our two great churches in Warwickshire, Coventry Holy Trinity and Warwick St. Mary, this makes impossible difficulties in the conduct of services; the choir

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cannot be heard in the nave, the organ interrupts between the two, and in all cathedrals or churches of this nature, congregational singing is impossible and congregational worship made intensely difficult.

How to Combine the Eucharist and Liturgical Setting with the Preaching of the Word?

The whole movement of the Anglican Church, and of the liturgy of the Church throughout the world in general, is a return to a High Eucharist as a center of corporate worship. In nearly all great cathedrals now we



Mr. Spence's drawing shows the high altar he plans for the new Coventry. The proposed tapestry, depicting Christ in Majesty, would be the largest in the world. The bishop's throne and seats for the presbyters would be placed behind the altar, going back to the earliest form of eucharistic setting, with the celebrant administering from behind the altar.

have had to construct a nave altar, placing the altar at the cross-section of the transepts. The Provost conceives the High Eucharist as one of the functions of the Cathedral on great occasions for the diocese. But at the same time he has to think of great evening services of corporate worship and of preachings. We have also to think of religious drama and of how such drama could be staged within the Cathedral setting.

The Placing of "A Singing Choir"

This is a great problem. If we put the choristers in a traditional choir they take up a great deal of room; they are removed from the people; and they cannot be heard. There is a great deal to be said for any choir in a church that it should reverse the proverb of the nursery and that it should be heard and not seen. Could, therefore, the choir be placed in galleries above the floor level? This would help the architect to clear the floor of the Cathedral and see it as a unity.

Do We Want Transepts?

In existing cathedrals they were unplanned from the point of view of the congregation or worship; their meaning was symbolic and in practice the people seated in the transept were out of the movement of the service. On the other hand it is true that where there is a nave altar they are centered in relation to it. Could we think of some position for a nave altar, the central feature of the church rising above it in baldachino form, and behind it a spaced apse serving the purpose of a Lady Chapel?

These are the practical problems which are bound to be in the minds of the Provost and the Bishop, and they should be before the mind of the architect—but we should expect him to find an answer better than any we could suggest.

One Other Suggestion

The Cathedral will be set in what will be a grass oasis in the middle of the new Coventry. People will drop in to sit in this large garden. They will sit there and have their lunch and read, and will come in to walk around from the busy life of the city. Would it be possible by the extensive and right use of glass, or an ascent of steps and great doors to be thrown open, to let some view of the high altar be seen by those who come in and walk round, or who sit and take their leisure, so that the Cathedral can somehow admit into itself this oasis of Coventry? There should be an invitation from the Cathedral itself as a building, and the possibility of looking within it from without.

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I send you the various illustrations of how the new architect, Basil Spence, has met these requirements. I may say he is one of the most brilliant younger architects in England. He has also the sincerity of the Christian faith. He maintains that his building is traditional in conception. He is aiming at what the medieval archi-

pects aimed at, but he is using modern material, modern techniques, and what kind of craftsmanship we have today available. Externally, he has conceived a cathedral in his own thought in line with the external appearance of Durham Cathedral, and more closely with that of the Romanesque buildings in Italy of the ninth, tenth and eleventh centuries. It is aimed at the sense of massiveness and strength. The walls are to be in rose-colored stone, three feet thick. The strength of the buttress is obtained from a series of abutments. Criticism may be made of the apparent harsh line of the top elevation, but we have to remember that the Cathedral is set at the top of a hill and that from no point from below will you see the apparent hard line of the roof elevation. Notice too that there is a curve in the movement of the abutment.

The architect met the desire for an intimate relation between the old building and the outside world by pulling down a section of the old cathedral wall and leaving as a right of way for the people of Coventry the walk between the old ruin and the new Cathedral. Over this he has constructed a porch, eighty feet in breadth, maintained by massive pillars. From the floor upwards he has made use, as the Swedes do, of glass doors which can be raised and lowered according to the weather, so that from the old cathedral, and also as a passer-by, you will see right through an eighty-foot opening day and night to the high altar.

He has aimed at the effect reached in Chartres of treating through windows the whole interior space as capable of being lit by glass at all times of the day by a changing orchestration of reflected and fusing color. When you come into the Cathedral and look at the high altar you will see no windows. The windows are to be treated in a series of the colors of the prism, starting from the darker bands and running up to golden windows throwing their light on the altar.

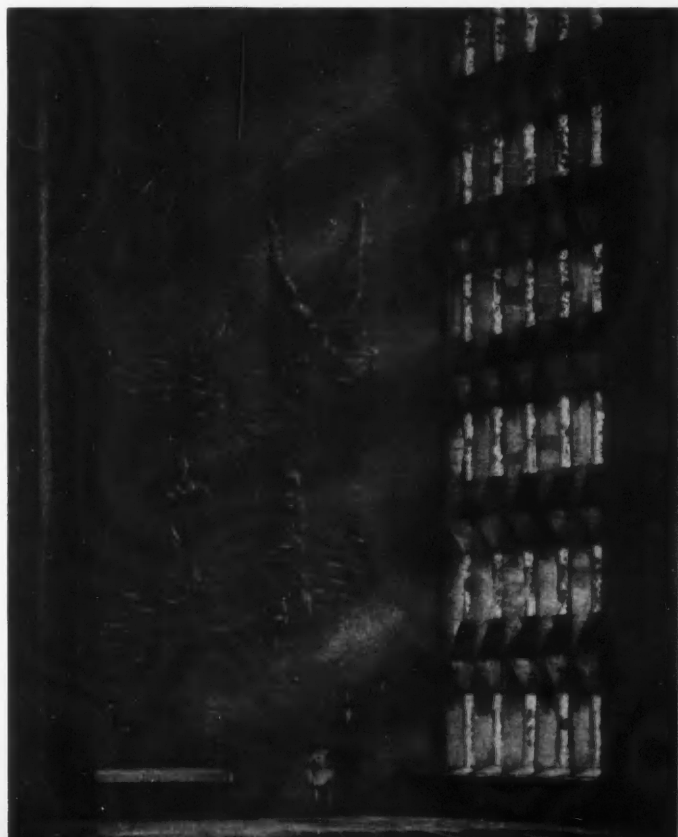
Use of Modern Materials

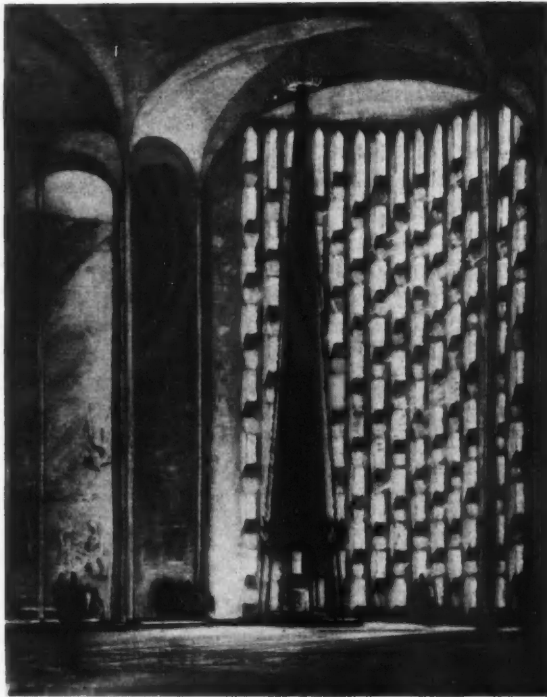
The floor is of variegated grey designed to reflect the movement of light. The whole Cathedral from outside and within is a movement towards the altar. He has conceived above the altar a vast tapestry in which he has set at present, from his memory of a great figure in Autun in France, a seated Christ in glory. The thing of great interest is that the architect maintains that the best known reflector of light is tapestry, and that we have in Scotland a school of tapestry workers unrivalled by any age. He is to try and engage the best artist he can find in Britain who will serve this design.

Mr. Spence has gone back to the earliest form of Christian Eucharistic setting and he has placed behind the altar the bishop's throne and the seats of the presbyters or canons of the Cathedral in a half circle. The altar will be very much enlarged from the present design and will be set forward, and he conceives the Bishop or the Provost administering the Communion facing the people from behind the altar.

By using modern methods he has been able to meet our requirements that everyone should see the altar—attaining what the Gothic people were aiming at, more and more lightness of construction. The roof is supported therefore by the slenderest columns, probably eight- or ten-sided, of great strength and with a grey reflecting surface. He has set the choir right back so that it will not interrupt the view of the people or crowd the approach within the sanctuary. The use of the buttress recesses, which looking towards the altar conceal the windows, has made possible the insertion of vertical lines of sculpture which will be diversely illuminated by the varying lights from the windows. He said he

Architect's drawing of one of the buttressed recesses which, looking toward the altar, contain the windows. Each of these will contain a hallowing place, and will be ornamented with sculpture.





The font of Coventry, as conceived by the architect, is set in a window of 195 lights. The tapering cover resembles a fir tree cone and is made of light steel sheets shaped like ploughshares.

must use a modern sculptor, but he will not have anything put in which will frighten anybody between the age of 6 and 60. The sculpture must have the tenderness of the Christian Faith.

He has also made use of perspective to add length, and has made the Cathedral to some extent converge by a movement of the roof downwards and the walls inversely. And as in the Parthenon at Athens, for instance, the perspective movement will not be seen: it will be felt in perspective. He has done what we asked: utilised all the space available and not broken it up. The building is 70 feet in height. He has used convex movement in the roofing, which will be of a very thin two or three inch concrete material. He has aimed, therefore, at space, light, internal grace, and the movement of a worshipping congregation towards the central and compelling point of the Lord in Glory. The use of modern material has enabled him to get an unbroken expanse both of roof and floor space, which the medieval builder could not attain, and has succeeded from our

point of view in meeting the problem which the old style church with its choir and transept and nave does not provide for—the great occasions of public liturgy, worship, and preaching which the Cathedral should serve.

He has provided a Lady Chapel behind and other chapels for smaller occasions and particular individual worship.

An Ecumenical Chapel

The Chapel of Unity is designed with the concept of the descent of the Holy Spirit. It is shaped as he thinks in the form of a crusader's tent: this is the chapel we share and it belongs equally to us and the non-conformist churches. It looks across to the font, which is a point of unity where we all stand. The font itself is set in a superb window in which he hopes to see a multiplicity of the great saints pictured as children. The great canopy over the font he conceives as the baptism sacrament and also as symbolizing the new birth of the Cathedral Church in Coventry.

I think Mr. Spence has answered our questions.



Perspective looking through the nave to the chancel. The uninterrupted view is made possible by the identical width of the two sections.

Yours will be different ones, but our problems and his answers I am sure will interest you. These interchanges of ideas do stimulate thought and imagination, and we pray that you may find the right answers to your own great adventure. With that I say God bless you and guide you.

Architect's Notes on His Coventry Plan

BASIL SPENCE'S winning design for the Coventry Cathedral Competition has occasioned a good deal of comment. The following extracts from Mr. Spence's report, which accompanied his design, may help to make clear the architect's intention and his approach:

Through the ordeal of bombing, Coventry was given a beautiful ruin, the tower and spire reveal themselves for the first time in an arresting new aspect from the ruined nave. As the Cathedral stands now, it is an eloquent memorial to the courage of the people of Coventry. It is felt that the ruin should be preserved as a garden of rest, embracing the open-air pulpit and stage, and the new Cathedral should grow from the old and be incomplete without it. The altar is the heart of the new building, it can be seen from the ruined nave. The five glass screens dividing the porch from the nave are of clear glass, and on great occasions and on warm summer evenings, can be lowered so that the Cathedral is open. There is no physical obstruction, on occasions such as these, between the whole population of Coventry and the altar.

The Meaning of the Plan

As the life of Our Lord commenced with a star, the first element of the Cathedral plan is the Chapel of Unity, star-shaped. Then, turning towards the altar, the nave is flanked by the hallowing places and windows shining towards the altar and representing the phases of life. This sequence culminates with the altar built by Mr. Forbes after the bombing of the Cathedral. It is surmounted by the charred cross, and is to be backed by a great modern tapestry representing the crucifixion.

Much thought has been given to the position of the Chapel of Unity. It must express unity, and is the Chapel of the Holy Spirit; it has its place in Pentecost, and if Baptists and Methodists are to worship according to their consciences and with sincerity, it may be wrong to be completely within sight of the altar. The act of baptism, however, is another matter, and, as unity is a primary consideration, the chapel is on the

axis of the font. During combined services, those wishing to be within sight of the altar can sit near the grille which is the limit of the Chapel of Unity. The chapel's shape represents Christian Unity; in elevation it is shaped like a crusader's tent, as Christian unity is a modern crusade, and an attempt has been made to use dynamic crystalline forms which are contemporary, yet have their roots deep in the past. No glass or solid material divides the chapel from the open nave; the legal division is represented by the open grille. Entering from the porch, the first important incident is the axis of the Chapel of Unity and the font. The font has great significance; the desire to perpetuate in the Church the youthful faith and courage of the people of Coventry can be expressed here. The font cover is conceived in a light steel sheet, a tall tapering form designed after the manner of a fir cone. The parts, resembling ploughshares, getting smaller as they near the point. Behind the font is the baptistry window composed of 195 lights, 172 of which are of uniform size, and the stained glass panels would not be too expensive as donations from the public. As suggested in the conditions, the Hallowing Places are on the outer walls of the Cathedral. These are sculptured recesses with ideal lighting for bold relief.

Great importance is given to the stained glass windows; with the exception of the baptistry windows and those lights over the entrance to the Chapel of Unity, all windows shine towards the altar. Behind the font, the glass is very pale, almost white, with a slight tint of rose and pale blue, and, moving toward the altar, the next windows are composed in tones of green and yellow representing youth. The next pink and red, representing puberty, the next—the age of experience—are multi-colored, then the age of wisdom—the windows are deep blue and purple—and finally, the altar windows of golden glass. As in life, the color of the windows is revealed only as you reach each stage—the past is known, the future is not. Only when the altar is reached the whole range of color is seen for the first time.

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Structurally, the building is planned on simple lines. A reinforced concrete vault, designed as lightly as possible, supported by tall elegant columns of steel cased in concrete, or post stressed concrete units. Walls are of solid stone construction pierced with windows. The floor is concrete with a finished surface of patterned stone, and the foundations are of concrete.

The slightly corrugated shape of the stone side walls, and their angled setting to the main roof vault in conjunction with the mesh of stone window heads and sills which connect the ends of bays produces an immensely strong saw-toothed wall in which the window sections tend to act as integral buttresses.

It was considered essential that the same stone, or a similar variety to that of the old Cathedral, be used. Where possible, mouldings and other expensive masons' carvings have been eliminated. Simple chamfers are used, and decoration is in the form of sculpture which is not much more expensive than an elaborately moulded wall surface carried out by masons. This stone is to be used for the Christian Service Center located in the Cathedral precincts and included as a unit of the over-all design as well.

The floor slab carries the heating elements. The finished surface is composed of a pattern of stone slabs of varying cool colors to contrast with the pinky-grey walls. Under the porch, however, cobbles are interspersed with stone slabs to catch surface water which may permeate from the outside.

In order to establish which parts of the old Cathedral can be left standing a detailed examination will be required. It is the intention to preserve as much of the old as possible, and it will be necessary to protect the upper surfaces by some method of damp-proofing. The old Cathedral should then be planted out with trees, shrubs, and flowers, and certain creepers should be encouraged to grow over the old walls, and the large paved area adjacent to the porch would serve for the congregation during open-air services.

The open-air stage constructed some years after the bombing is unaltered from its existing position, as this has the ideal orientation and gives an excellent setting for religious plays.

The porch grows from the old Cathedral, and it has been designed in the lightest and most unobtrusive way as an introduction to the new building. The spacing of the five bays which form the mathematical unit on which the whole plan has been designed is taken from the old Cathedral. The five glass screens dividing the porch from the nave are capable of being lowered into the

floor. Each screen has a set of doors which come into operation when the screens are in the raised position.

The nave accommodates 1,374 chairs and, as the aisles are 18 feet wide, there should be no difficulty in adding the 250 extra seats asked for in the conditions. The choir stalls are designed to accommodate forty choir and an organist and console; on the opposite side, stalls for twenty-four clergy and a bishop's throne. They are constructed in laminated wood moulded to shape, and the ornamented areas are fretted out and carved by hand. Brass fittings are introduced as connections. These should not be brightly finished, but have a protective dull finish.

Looking towards the altar, the pulpit is on the left and the lectern on the right. The pulpit is constructed of Portland Stone with a laminated wood sounding board designed to be acoustically correct. The lectern is the traditional brass eagle.

The tapestry to be placed in the reredos position is backed by a stone wall, and is to hang from great bronze pins built into the wall. This tapestry, for which £30,000 has been allowed in the estimate, could be designed by a great contemporary artist. This would be the largest tapestry in the world, and would be the most beautiful background for the altar and the charred cross. The subject of the tapestry is the crucifixion.

The Chapels

Ten Hallowing Places are shown on the plan, each one is a sculptured recess, but the stained glass windows, casting their different colors over the sculpture, would make them slightly different from each other. An altar slab is included on each Hallowing Place for the placing of flowers.

Space for the organ is allowed for over the ways to the Children's Chapel and the Chapel of the Resurrection.

To create the correct atmosphere for the children the wrought iron screen in the Children's Chapel, which is detailed on one half inch, is composed of a pattern of flowers and animals, and, above the transom, the firmament, with the Virgin Mary and Infant Christ set in an area of golden stars. This chapel seats thirty.

The Lady Chapel, which seats seventy, is placed in its traditional position behind the altar, and the large window which is shown on the north elevation, lights the interior. The walls are of stone, and the roof of deep concrete beams which should be brightly colored in rich

(Continued on page 38)

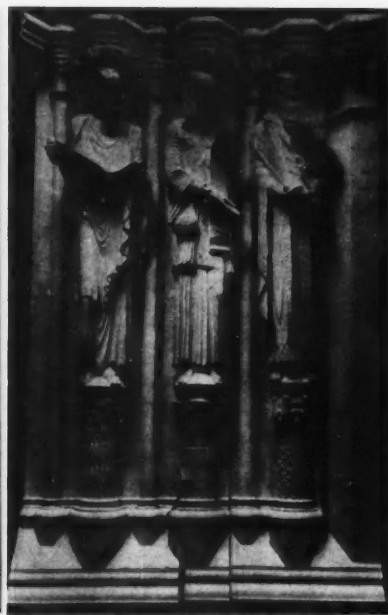
Sculpture in the Service of the Church

BY ELEANOR M. MELLON

FOR MANY CENTURIES sculpture has served religion. Plastic form has always been one of man's most natural modes of expression for perpetuating his highest aspirations and deepest beliefs, and for adorning his places of worship with a lasting art that bears testimony to all that he holds sacred.

The history of the great civilizations of Assyria, Egypt, and Greece, all in existence long before Christianity, have become familiar to us largely through the sculptural decoration of their temples. We follow in those beautiful, sensitive reliefs which once adorned a

temple and are now in the British Museum, the mighty exploits of the Assyrian king, Asur Bani Pal, who was worshiped as a god. We admire the artistic perfection of their colossal deities, half-man, half-beast—some in stone, some in ceramic. We learn about the great Egyptian dynasties, and feel we know more of their kings—also worshiped as gods—when we see the great statues still guarding the gateways of the temples, continuing to bear mute testimony down through the centuries to the grandeur that was Egypt. The Greeks have left us a wealth of beautiful statues of their gods, the



Three members of the National Sculpture Society interpret Christian history and tradition. Left to right, "Angel" by John Angel; "St. Cyril and St. Methodius" by Albin Polasek; and "Isaac, Joseph, and Moses" by Lee Lawrie. Mr. Lawrie is the sculptor of the heroic statue of George Washington which stands in Washington Cathedral.

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gods who were men made perfect. The finest, and most important, were either in the temples as the focal point of worship—as the great Zeus of the Parthenon—or were used as decoration on these temples, usually in groups in the pediments.

As we trace these steps in man's evolution through his art, we begin to understand something of his groping to express in plastic form that which was of ultimate importance to him, namely his belief in a power greater than himself. As Vogt states in his *Art and Religion*: "The spiritual life of a time is depicted with unescapable exactness in its artistry."

Christian art has a long and complicated history. In the early centuries, sculpture was restricted to the sarcophagi (which showed a strong Greek influence), and to conventionalized decoration of capitals. No large figure sculpture was used, although some of the small works show a very advanced knowledge of the art of carving. Mosaics, murals, and illuminated manuscripts were of the highest artistic excellence.

It was in the eleventh century that the master masons began to carve large stone figures on churches. These figures show the very direct influence of illuminated manuscripts; in fact, in some cases the sculptor seems to have followed them down to the minutest detail, both in the pose of the figure and the treatment of the drapery. Church buildings multiplied very rapidly from 1100 to 1400; and it seems almost incredible that in these three hundred years most of the important Romanesque and Gothic churches were built and decorated. With a tremendous outpouring of faith and enthusiasm, clergy, laity, architect, and craftsmen worked together to the glory of God; and the result is a great anthem of praise in stone.

There is a unity and harmony about the work which is truly amazing. The architecture and the sculpture are so fused that figures become columns, and columns, figures; and sculpture is used in every space where it can give color and interest. The spaces over the doors contain the magnificent tympana; the capitals of the columns in the naves are richly carved; and even the rain spouts, high on the walls where few can see them, are turned into amusing animals or devils. There is warmth and humanity, as well as a deep religious feeling, in these buildings. The wealth of sculpture gives them a color and a quality, and creates a truly consecrated atmosphere.

Sculpture has an important role to play in churches: it brings Biblical characters and stories vividly before the people; it beautifies and sets apart our places of

worship; it proclaims the strength of our faith, and our desire to surround it with beauty. Sculpture is enduring; it outlasts even the buildings for which it was originally designed, and will tell future generations of our most fundamental beliefs. "After me cometh a builder; tell him I, too, have known."

Many great churches in this country prove that we have the resources of money and material, and that we have architects and sculptors fully competent to build them. It is to be hoped that, more and more, these resources will be used, and the architects and sculptors given the opportunity to work together for the glory of God, with a spirit of consecration. "In the work of their hands is their prayer."



Known by lightermen as "Little St. Paul's on the River," this model of the famous British cathedral is held in the hand of a more than life size statue of St. Paul located on the side of Vauxhall Bridge over the Thames. The statue is one of several decorating the bridge, but visible only from the water below. It represents architecture and others represent other arts, including science and literature. To obtain this snapshot of the tiny cathedral replica the photographer, R. D. Barrett-Lennard of London, had to lean way out over the bridge side.

St. David's Cathedral, Built 1,400 Years Ago, Continues Its Ancient Ministry to Welshmen

BY FRANKLYN MORRIS

IF WALLS had speech, what a story the Cathedral of St. David's could relate! Situated in Pembrokeshire, a corner of the remote and rugged Welsh countryside, this ancient edifice, though not one of Great Britain's most famous, certainly rivals any cathedral for illustrious history. The patron saint and founder of the church was himself an unusual character, having lived, legend tells us, to the ripe old age of 147!

The cathedral is so imposing and so beautiful that we may wonder why so lavish an architectural endeavor was attempted in such a quiet, secluded village, for St. David's dominates the surrounding countryside. To answer this question we must go back to very ancient times, long before St. Augustine's mission in the sixth century. According to an eleventh century writer of St. David's life, Rhygyfarch, and a later biographer, Giraldus Cambrensis, St. Patrick, who later became the Apostle of Ireland, came to the Vale of Rhosson (ancient name for this Welsh territory) intending to spend the rest of his life there, but he was warned in a vision that the place was intended for one greater than he who was to be born thirty years later, and he therefore departed to the Emerald Isle. The prophecy was fulfilled and David was born, the son of noble stock, his mother being Non, the daughter of Gwynyr of Caer-gowch, a powerful Welsh chieftain whose name is all but unpronounceable, while his father was the son of

King Ceredig from whom the present county of Cardigan derives its name. David's education was thorough and extensive. He is said to have been ordained priest and that "... after this he went to Paulinus the scribe, who lived in a certain island and was leading a life pleasing to God, and who taught him in the three parts of reading, until he was a scribe, and Saint David tarried there many years reading and fulfilling what he read. . . ."

David was no less an evangelist than a scholar, however, for the early years of his ministry were spent in founding monasteries throughout Wales, an even dozen of them. That prolific scribe Rhygyfarch writes: "... He founded twelve monasteries to the praise of God; first, arriving at Glastonbury, he built a church there; then he came to Bath, and there caused some deadly water to become salutary with a blessing, he



The Travel Association

St. David's Cathedral, Wales, seen from the gardens of the once enormous fortress-like bishop's palace.

The Cathedral Age

endowed it with perpetual heat, rendering it fit for people to bathe, afterwards he came to Croyland and Repton; thence to Colva, and Glascwm. . ." and to Gwent and Leominster and Raglan and Laan Gwyvelach. This missionary activity was certainly not without opposition, for tribal chieftains gave him no end of trouble in these monastic efforts.

He was subsequently elevated to the episcopate, and legend has it that he journeyed to Jerusalem to be consecrated by Patriarch John III. St. David died on March 1, 1603, and was buried in the cathedral. St.

David's Day (March 1) became a festival of world-wide observance, and for centuries the shrine on its remote headland attracted crowds of devoted pilgrims from all parts of the country. In the twelfth century Pope Callixtus II decreed that two pilgrimages to David's shrine should equal one to Rome. Among royal pilgrims were William the Conqueror, who presented two velvet copes and a handful of silver; Henry II, Edward I and Queen Eleanor, and possibly King John. David attended the celebrated Synod of Brefi, and was instrumental in refuting the Pelagian heresy which the Synod had been convened to suppress. Legend tells that a white dove descended and rested on his shoulder as he spoke; this dove is illustrated in a statue of St. David in the cathedral.

Long History of Building

The first church was built on the spot where the present building stands, by St. David and his monks. It was burned down in 645. Rebuilt, it was invaded and sacked by the Danes in 1078, who also killed Bishop Abraham. The church was again burned down in 1088. Peter de Leia (1176-1198), the third Norman bishop, who was a Florentine monk and had been prior of Wenlock Abbey, Shropshire, was the first of the great "building bishops." The fabric of St. David's was in poor condition when he assumed office, or as an old account states: "St. David's had been often destroyed in former times by Danes and other Pyrats, and in his time was almost quite ruined." He started rebuilding in 1180, and left the cathedral, ending at the wall of the high altar, substantially as we see it now. The original stone used was Cambrian sandstone, taken from the cliff quarries nearby. But the tower fell in 1220, crushing choir and transepts, and an earthquake in 1248 did still more damage. The tower was not rebuilt from the foundations, as the old western arch was retained. His successor, Bishop Gower, did still more work on the building. He added a story to the tower, added the south porch and built the rood screen of which his own tomb is a part. He dedicated the cathedral to St. Andrew and St. David. It was Gower, too, who built the impressive Bishop's Palace in 1342. The palace, now in ruins, rivaled the cathedral in magnificence and sheer size. The cathedral suffered greatly during the civil wars, and old records show that Bishop Watson gave orders to the chapter to expend 1500 pounds to carry out repairs and replace the lead roof which had been stripped bare during the war. These repairs were effected in 1799, at which time the canons curtailed their



The broad nave of St. David's Cathedral has six boldly molded arches on either side. The rood screen, before which stands the "people's altar," includes, at the far right, Bishop Gower's tomb. Late Norman moldings decorate the arches above the deeply recessed clerestory windows. The striking roof of the nave, quite unrelated to the style of the building, is flat, of Irish oak, arranged in square compartments, with pendants on each side connected with each other by a series of small Tudor style arches. This elaborately carved wooden ceiling was erected with the understanding that it would be replaced with stone vaulting—an unlikely move after so many centuries.

own incomes to speed alterations.

The nave of the church, of transitional Norman style, is 130 feet long, and possesses a unique slope in the floor, a fall of three feet toward the west, which gives it a striking appearance. The great piers in the aisles are alternately circular and octagonal columns, and each arch has a different moulding. Some of the piers still show trace of color remaining from the original frescoes, but the whitewash applied by Bishop Field in 1630 and removed by Archdeacon Davies in 1835 has almost obliterated it. The rood screen is unique, for it is a veritable wall separating choir from nave, pierced by a door. On the left is the "people's altar," and on one side is the tomb of Bishop Gower. The choir is directly below the lantern tower, marking this as a church of monastic origin. The remarkable perpendicular-type roof of the nave is striking in its Norman surroundings.

The floor of the chancel and presbytery are covered with a yellow and brown tile, some pieces of which are broken. Legend has it that these were cracked when Cromwell pranced up to the high altar on horseback during the desecration. St. David's relics are in an oak and iron reliquary, and his shrine is on the north side of the presbytery. It was built about 1275, and the relics were probably placed upon it, in a movable reliquary. It is certain that this was so at one time, for there was an old order that, in case of battle, the relics should be taken one day's journey from the city. Traces of pavement worn hollow by pilgrim's knees could once be seen. The transepts, curiously, are separated from the nave, being connected by doorways and not by open arches. In the destructive days of the cathedral, when the aisles were unroofed, solid walls were built between the arches.

Needs of Today

The Holy Trinity Chapel is immediately behind the high altar, and although its altar is modern, one of the stones in the mensa is an ancient one which formed the altar stone in St. David's early church, and which he is thought to have brought from Jerusalem. It was in this chapel that Sir Gilbert Scott found the recess back of the altar which contained bones thought to be those of St. David himself. Scott interred the bones in the floor of the chapel, and in 1921 Dean Williams had them disinterred and placed in the reliquary. The fact that they were identified as the bones of a very tall and a short man, together with the knowledge that St. David, very tall, and his confessor, St. Justinian, had been buried



The sturdy antiquity of St. David's Cathedral in Pembrokeshire, Wales, is one of its most outstanding characteristics.

together, gives a reasonable probability that the relics are really those of the saints. Holy Trinity Chapel is now used for the daily celebration of Holy Communion, and for private devotion. St. Thomas' Chapel was dedicated to á Becket in 1220; there is also a Lady Chapel, a Chapel of St. Nicholas, and a chapel dedicated to Edward the Confessor, in which is a case containing the garments worn by Bishop Jenkinson at the coronation of Queen Victoria. This chapel was restored by his granddaughter, Viscountess Maidstone, in the bishop's memory.

The situation of the cathedral itself, located in the craggy coastal area of the westernmost end of Wales, is part of its charm. To quote the present Bishop of St. David's "... the lover of unspoilt nature will be irresistibly drawn to it, standing as it does on a wind-swept peninsula, skirted by a rugged coast line and around it

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Art Department at St. Albans Makes Unique Contribution to School Life

Dean Stambaugh, Director, Celebrates His Tenth Anniversary Together With That of Department He Has Made Outstanding

BY JOHN C. DAVIS

IN JUNE OF 1952, Dean Stambaugh, the art department of St. Albans School, will complete the tenth year of his contribution to the students of the National Cathedral School for Boys. The result, an almost culinary success, is due to the ingredients of student interest and administrative support, and the efforts of a first-rate cook, Dean Stambaugh.

For the number of students taking art at St. Albans each year, five times a week, has increased from eight to fifty; the Eighth Annual Student Exhibition in 1951 attracted more than five hundred visitors during the week it was open; the John Covert Boyd Art Gift, presented annually by Dr. and Mrs. Walter Willard Boyd of Washington, has already expended around \$1900 for student prizes and for the purchase of paintings (Soyer, Pittman, Romano) for the growing St. Albans Art Collection; students have made as much as \$450 from the sale of their work while in school; several others have continued serious work in painting after their graduation from college; and most important of all, in Dean Stambaugh's eyes, perhaps eight hundred boys have been given an insight into what they can do in a medium of expression that may be a source of pleasure and an important or relaxing avocation when they are older. These results are the creation of one man, Dean Stambaugh, who joined the St. Albans faculty in September, 1952, after having been engaged the previous July by the Reverend Albert Hawley Lucas, Headmaster of St. Albans from 1929 to 1949.

When Mr. Lucas made up his mind to make the art course a part of the curriculum open to any boy attending St. Albans, it was the summer of 1942, a time when teachers in general, and especially teachers of art, were as scarce as hens' teeth. It was not unusual, in the early days of the war, for a headmaster to have several

teachers whom he had engaged in the summer shot out from under him by the local draft board before the opening of the September term. So it was with relief, though probably with no feeling of certainty, that Mr. Lucas journeyed back from Philadelphia in July, 1942, having engaged a tall bald art teacher from Galeton, Pennsylvania, with experience in the Pennsylvania and Elmira public schools, to head, or be, the Department



"The Knoll" is typical of the Pennsylvania countryside landscapes which constitute so much of Mr. Stambaugh's work.

of Freehand Drawing, as St. Albans called it at the time.

Before 1940, art education in America was considered suspect by a great many colleges and conservative preparatory schools, as something for students who could not progress beyond fractions or simple spelling, or at best as a subject for which students in poor schools were usually given credit. Indeed, as late as 1950, a Dean of Admissions of a major college remarked rather

testily that "he deplored the tendency of many preparatory schools to abandon the solid old-fashioned curriculum in favor of courses which, at best, could not be called basic." St. Albans, with the exception of the Headmaster, agreed pretty much with this point of view, and a very honest elderly lady of the staff, when told by Dean Stambaugh that he taught art, replied with motherly sympathy in her voice, "Oh dear! I thought you taught a subject."

Inadequate Quarters

In 1942 the Activities Building of the School, which was then but four years old, was magnificently equipped for everything but art. The Department of Freehand Drawing was closeted in the cellar. In the basement next to the locker room, running almost the full length of the building, was a splendid Manual Training Room, completely furnished with lathes, saws, benches, storage closets, metal-working machinery, and so forth. Immediately adjoining such luxury was the room reserved for drawing, both freehand and mechanical. It was about four times the size of the dark room built for the Camera Club. In this room for drawing, under fluorescent lights aided by a few area-way windows, the Art Department began and has continued to live. But whereas the art room in 1942 could contain quite comfortably the eight "freehand drawing" students and the ten or so mechanical drawing pupils, it is now crowded with the fifty or sixty boys and the mechanical drawing has long since been banished from the room forever.

Dean Stambaugh was thus initially presented with the problems of adequate space and student interest, and the numbers working with him today are sufficient proof of his success in solving the latter. In the spring of 1944 he produced the First Annual Exhibition of Student Painting, complete with prizes, catalogue, and jury of awards with the boxing and wrestling room as his gallery. By 1946, interest in art had grown to such considerable proportions that he was beginning the long series of plaintive reminders to the St. Albans administration that "twenty-four boys painting in a room built to hold twelve must give a very poor impression of the

interest etc. etc. . . ." As his friends occasionally reminded him, however, there was little point in pursuing the school for "adequate space" if his definition of what "adequate space" was expanded each year as a result of the propagandistic attractiveness of the art course, the popularity of its instructor, and the interest the entire school took in the work produced in the cellar. And so the recent years have gone by in much the same pattern, with the number of students whom Dean Stambaugh has encouraged to venture into art increasing each year, and the need for larger quarters becoming more and more pressing. The present hope for a solution is the proposed Lucas Wing of the Lower School Building, which, if built soon enough, will have an art room large enough to contain, for a few years, the contagious artistic enthusiasm of the department.

A visit to the Art Department is the best way to receive, to any degree, a true impression of its confusion, its unorthodoxy, and the unwritten rules of its operation, for it does have rules.

As you enter, you have the sensation of looking into a small, noisy, and disorganized anthill. Twenty-four boys are seated, or standing at easels, in a room which measures exactly, in working space, $19\frac{1}{2} \times 21$ feet, excluding closet and cabinet space, and not including a long table which bars activity on the side nearest the windows. On the rear wall is a bulletin board some eighteen feet in length with colored reproductions of Poussin's *Rape of the Sabine Women*, some Pompeian frescoes, and a Picasso drawing. Another bulletin board to the right of the entrance presents a more unplanned appearance, with cartoons from the *New Yorker*, a student watercolor (a failure, hung upside down), an



"Midsummer" is typical of the work of Dean Stambaugh.

The Cathedral Age

announcement (out-of-date) of concerts at the Phillips Memorial Gallery, and a paint-spattered reproduction of a Miro abstraction. Around other walls are hung framed paintings by present and former students. An old recording of Tetrazzini singing the *Swiss Echo Song* is being played on a photograph on front of a blackboard on which is written "Light, Medium, and Dark" and "See Jose Greco" and, in the lower corner, inscrutably, "Teehee! Demerits for Johnnie and Edward!" In the center of the room, standing in the midst of quietly working students (conversation is prohibited), is the art department, dressed in a tweed suit covered by a paint-splashed apron.

Teacher and Artist

Dean Stambaugh is tall and slim, fortyish, with a long neck, prominent features, and keen green eyes that move quickly around the room. By temperament alert and dignified, he belies completely the popular conception of the impractical artist, except for an inability (which he would more honestly call a disinclination) to balance his cheque book. Very fond of music, he is especially devoted to sopranos, preferably dramatic, large, and Italian. His other interests are reading and



Dean Stambaugh

antique-collecting, the former Shakespeare and the Bible (which he reads in a large Masonic edition given to him by the Consistory of Coudersport, Pennsylvania), and the latter maple furniture and Victorian glass.

He is by temperament and background a true product of rural Pennsylvania. His home has always been in the small town of Galeton (pop. 1500) in the north-central section of the state, in the middle of the antique-and-deer-hunting region. After his graduation in 1932 from the Pennsylvania State Teachers' College at Edinboro, he began teaching in a consolidated school in Gaines, Pennsylvania. At this time he had his first chance to do any extensive painting of the countryside, and this choice of subject-matter has been unchanged for the rest of his career as an artist.

In 1937 began his fruitful association with the Philadelphia painter, Hobson Pittman, and with the work Pittman was doing with his students at the Summer Session of Pennsylvania State College. Perhaps the work of no two painters could be superficially more unlike than that of these two men, for Pittman's dreamy evocations of the decaying slipper-chair-and-faded-silk-screen gentility are, on the surface, remote from Dean Stambaugh's brisk, solid, undramatic, and restful Pennsylvania landscapes. Behind the surface impression, however, is one impressive resemblance, a feeling of artistic integrity in the work of both men which shows itself in a concern for good color, fine design, and an implied contempt for the fashions of theorists and schools of modern painting. This simple artistic honesty necessary to any good painter is one of the elements of artistic tradition, and in this case the tradition can be traced directly from Hobson Pittman to Dean Stambaugh's students at St. Albans School.

Many of his methods with students also stem from Hobson Pittman: his insistence that the student put on canvas or paper what the student sees; his refusal to paint on a student's work, even if there are obvious errors in it; his refusal to allow a student to copy styles of other painters, all of which produce in his annual exhibitions as many individual styles as there are exhibitors.

To a new student, he will usually give the following basic instructions: (1) Plan what you want to paint, (2) always use nature as your reference book, (3) devote enough time to your work, (4) don't expect immediate success. For himself, Dean Stambaugh has only a few teaching principles; to lead the student rather than to drive him; never to paint on a student's work; to let the student learn to paint by painting, and not to let

him copy other paintings or other styles. In his ten years at St. Albans, he has been left speechless by only one student, one with a mathematical mind who after the first day of class asked him very seriously for "the formula for a successful painting." Had he answered, he probably would have said: honesty, plus talent, plus hard work.

For the past four summers, Dean Stambaugh has served as instructor-assistant to Hobson Pittman at the Pennsylvania State College Summer Session, and has continued with adults there the same success he has had with the boys of St. Albans. It is during the summers that he does most of his own painting which, save a few still-lives, is drawn from the Pennsylvania landscape, a winding dirt road running into a green valley or through yellow, brown, or green fields, a brook moving in and out behind willows, a series of gently rising slopes crowned by a copse of trees, a line of blue hills in the distance, a large clump of pines in the left foreground, and over everything a deep and unperturbed blue sky running far back into the deep horizon.

Since he first exhibited in the Carnegie Museum's Directions in American Painting show in 1941 in Pittsburgh, Dean Stambaugh has appeared in most local and national shows of any importance—three times in the Philadelphia Academy show (reputedly the most difficult and selective exhibition in the country); four times in the Corcoran Biennial; the Cleveland Museum Show, the Audubon Artists, and the Pepsi-Cola Exhibit. And in many of these exhibitions, one can see there is something striking and honest about his traditional style, something that attracts the eye. He is so "un-modern" that his painting has achieved the distinction of being different from all others in the exhibition, as though, in the Academy of the Abstractionists, he were in the Revolutionary advanced guard. And if this honesty is apparent in his subject-matter, it is even more so in his choices of titles for his work. To exhibitions which contain paintings exotically entitled *Into this World There Came a Soul Called Ida*, or *That Which I Should Have Done I Did Not Do*, Dean Stambaugh

(Continued on page 36)

A LETTER FROM RHODE ISLAND

To All Association Members

Dear Fellow Members:

Ever since the time when Washington Cathedral was only the dream of a few inspired souls, the people of Rhode Island have been among its most ardent and devoted adherents. Undoubtedly a great part of their inspiration came from the late Rt. Rev. James DeWolf Perry, Bishop of Rhode Island from 1911 to 1946. His enthusiasm and influence extended, however, far beyond the confines of that state as he served the Cathedral as a member of the Chapter from 1919 to 1939.

As Presiding Bishop of the Episcopal Church in the United States from 1930 to 1937 he widened this interest and his affection for the Cathedral grew deep and strong. Therefore it seems most fitting that there should be a lasting memorial to him in Washington Cathedral.

After consulting with Mrs. Perry and the Rev. James DeWolf Perry, Jr., it was decided that this memorial would most appropriately be a truly beautiful Cross for the High Altar which would take the place of the temporary one now there. The Cathedral Chapter and the Fine Arts Committee have approved this decision, and Mr. Philip Hubert Frohman, Cathedral architect, is now working on a design.

The Rhode Island Committee has started a fund for the memorial and this letter is written to inform you of its existence and to extend to you an invitation to participate in expressing gratitude and devotion to Bishop Perry. It is hoped that his many friends and also all those who were baptized, confirmed, or married by him will contribute. Any gift, large or small, may be sent to "The Bishop Perry Memorial Fund" at the Cathedral in Washington.

Most Sincerely,
ELIZABETH G. ALLEN
(Mrs. William Slater Allen)
N. C. A. Chairman for Rhode Island

Cathedral Schools Foreign Students Discuss Customs of Their Countries

To overcome some erroneous impressions Americans may have of countries across the sea, the foreign students of the National Cathedral School for Girls and St. Albans School for Boys presented a panel discussion for both schools recently. Because of space shortage only excerpts are included here, in the form prepared by the students.

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BECAUSE of Egypt's situation on the shores of the Mediterranean, it has witnessed the rise and fall of various civilizations. Each has left a mark on the culture of the people. Therefore, young people in Egypt tend to be rather versatile. They follow events in foreign countries with great interest, and, if educated, they speak English and French quite fluently.

Yet our relations with foreigners have not always been happy. Because of our long struggle against foreign intruders, we have developed in self defense an intense spirit of nationalism, and this factor has made us politically minded.

We are earnestly religious. Most young people in Egypt are brought up in a dignified religious atmosphere which has its influence on them throughout their lives. Family ties in Egypt are very close. Parents and children are attached to one another, perhaps because we are an agricultural country. Our peasant families till the land together, children assisting their fathers, and women assisting their husbands. Thus our social life is limited to the family circle, and outside the family we make many acquaintances, but few friends. We are also attached to the land on which we live. Our national festivals take place according to the blossoming of our crops or the rising of our Nile. The best of our songs have been inspired by our feeling toward these subjects.

SAMIRA KHAKI.

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Some older people in my country of England have seen their world crumble, and because they have seen things they valued and lived for lost in the world of

today, they try to return to a time which is past. But you cannot go forward always looking backward.

It is true these things were wonderful and worth living for, but since they may not come again, it is better to see them as a foundation for the future—a future that we young people have to build.

It may be hard for you to understand our point of view. You live in a country where everything is big and beautiful, where the sky is blue all summer long, and where, for the most part, you lack nothing. Then you come to England, and the skies are gray. Many of the lovely London houses are gone. You may not have an egg for every breakfast. You come home and lie in the sun, eat two eggs for breakfast and sigh because proud England is no more. But for young people like me all this makes no difference. We have always known it this way. We have no comparisons to make. This is our world, and we are welcome to it. Perhaps the sky is gray, but London is the only city I know that suits dull weather. Perhaps there are some ugly gaps where houses once stood, but there is room to build new houses in their place, better and bigger houses. All we ask is an opportunity and a chance, an opportunity to start again to build a new world, an opportunity to show what we can do, and to prove we have a place in the world today.

We believe in the same things you do. We have the same interests at heart. Because these interests and beliefs are the most important things in the world today, it is necessary that we who are concerned with them should stand together.

We are just beginning. This is a new world, and it is we who have to make it worth living in. On what was great in the past we want to build a great future. Winter only means a spring to come.

ROSEMARY STEVENS.

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Italy used to be a laughing country, but almost everything has changed and I have to say with regret that Italy has become a country full of poverty, and often

of misery. But the Italian people have always been high-spirited, and have known how to renew their spirits. They cannot be crushed for long.

Although some people think that Italy is in many ways like America, because we have the same customs and manners, there are many differences. I find a great difference between the scholastic systems. In high school we have eight periods a day, each one hour long. Our subjects are required. We have no choice.

We are marked on two kinds of work, class assignments and individual recitation. We recite only two or three times a semester, but it is enough because we answer questions for an hour, sometimes two. Questions are flung at us, questions not just on today's lesson but on all that we have studied. At the end of the semester we hand in a notebook. If a student is not preparing for a university, he may choose a technical school instead of the high school. There is a large choice among them, and one has to be careful to choose according to one's abilities. One's choice means working very hard because school life in my country demands many sacrifices.

MIRELLA DALL'ORA.

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To begin with I want to make clear that we in Australia do talk English, and we do not ride around on kangaroos.

One of the first differences I noticed was in schools.



Ankers Photo

Foreign students of the National Cathedral School for Girls and St. Albans School for Boys shown with the N.C.S. Student Government President, Mary Sherman, as they presented a panel on young people before the student bodies of both schools. Left to right: Rosemary Liang, Wolf Eidelpes, Mirella Dall'Ora, Mary Sherman, John Spender, Hannes Somary, Samira Khaki, and Rosemary Stevens.

Back home in Sydney the education is much more of the English type—that is, you have to wear a regulation school uniform, discipline is much more strict, and you cannot take less than six subjects. There is, unfortunately, no co-education, the reason being that the authorities consider that it and work do not combine well. More unfortunately, corporal punishment is still used. One of the things that amazed me about American schools was the custom of masters treating the boys as human beings. Extraordinary!

I also noticed that you take politics more seriously than we do. Although we are an extremely well-informed bunch on world politics, we do not let them bother us very much. A Pakistan headmaster who addressed my school once told us that the Australian boy was the most cynical boy he had ever met. He based this interesting theory on our attitude toward war which is, "If it comes, it comes. Most unpleasant! We'll go and fight. If it doesn't come, it doesn't come. Everybody's happy. So why worry anyway? All the worrying in the world won't stop this war." So we are "cynics!"

JOHN SPENDER.

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As far as I know most of my friends at home in Austria are to a very great extent absorbed in their school and all that is connected with it, so I shall point out the main differences between our schools and yours. We start at eight o'clock and leave at two, having six periods a day of fifty minutes each. We cover about sixteen subjects a year. We take sacred studies, German, English, Latin, history, geography, physics, mathematics, general science, history of music, arts and physical education. We may elect from the following courses: French, German literature, shorthand, and exercises in the school orchestra.

We do not have such outside activities as a newspaper or clubs in the school. However, there are independent clubs which offer almost anything of interest to a boy or girl. We do not have as much homework as you do, and therefore have more time for reading books or going to theatres, operas, and concerts. Musical programs are very popular, especially among the girls. I have known some who would queue up at five o'clock in the morning to get tickets for a first night performance.

WOLFDIETER EIDELPES.

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I have not been in China recently, for I left just before the Communists came into power. Therefore, I can only make generalizations based on what I have

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Albany—America's Pioneer Cathedral

By H. BOARDMAN JONES

ALBANY, America's pioneer Cathedral, is a fitting center and symbol of the life of a diocese which spreads over 19,000 square miles of upstate New York. True, during the middle of the 19th century, seven other bishops had felt the need for a cathedral and either built one of modest proportions, about the size of a large parish church or selected a prominent parish church in the most important or central city of the diocese and designated it as the Bishop's Church or Cathedral.

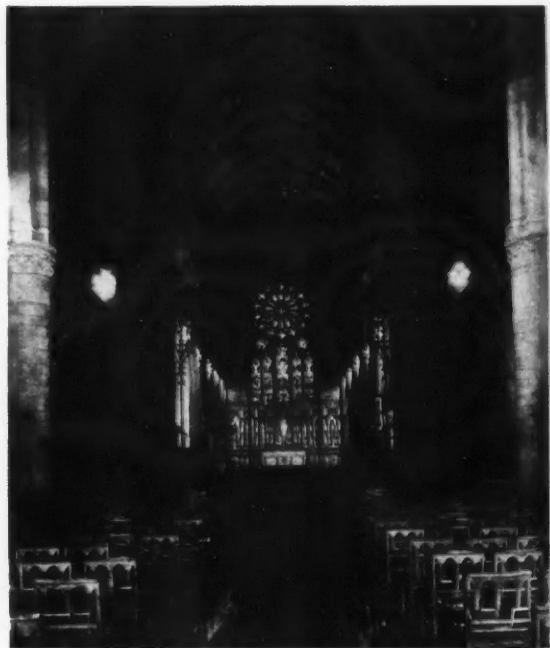
The first Bishop of Albany was not satisfied to adopt an existing parish church to cathedral needs. To the Rt. Rev. William Croswell Doane, D.D., came the impelling urge to build on American soil a great House of God which should be a true cathedral in its conception, dimensions, and proportions. The cornerstone was laid on June 3, 1884, and in only four years the foundations were laid, the walls of the entire cathedral built to a height of forty feet, a temporary clerestory added and the whole final floor space roofed over. In November 1888 the first service was held in All Saints' Cathedral with the sanctuary, choir, crossing, transepts and nave in use, 320 feet in length, 130 feet across the transepts and about 75 feet across the nave and aisles. Through the generosity of one man, the sanctuary and choir were completed in 1904, rising to a height of 70 feet with vaulted ceiling.

In style the Albany Cathedral belongs to the first period of pointed or Gothic architecture with a continental and somewhat Spanish character. The construction features massive pillars with windows of moderate size.

The sanctuary and choir are in the freely developed phase of the early Gothic architectural style. The pillars are simple and massive, alternately round and square. The arches are carved with enriched mouldings and capitals. The triforium shows tracery of early character, while the windows are all traceried with geometrical forms, mostly circular.

The altar, a block of Carlisle stone, is 12 feet long and surmounted by a reredos of decorated Gothic style. In some of the niches are temporary sculptures in polychrome.

The most interesting and historic part of the chancel are the rear clergy stalls on both sides of the choir. These were hand carved by monks for a church in Bruges, Belgium in 1655. When the church for which they were originally built was demolished, these stalls were procured for the Albany Cathedral by Bishop Doane. The other choir and clergy stalls were carved



The Cathedral of All Saints, Diocese of Albany, is not yet finished. Choir and sanctuary are complete, but the permanent walls, as can be seen in above picture, rise only part way in the transepts and nave.

locally to harmonize with these valuable possessions. The stalls, many of which are memorials, are marked with the names of the parishes and missions in the diocese. The Bishop's throne was executed by a skilled carver, taking one full year to do the work.

The mosaic pavement of the choir and sanctuary is made from small cubes of Italian marble in gray, buff, green, red, white, and purple colors placed in exquisite and appropriate design. There are four beautiful mosaics within the arches on either side of the sanctuary containing the symbols of the Holy Eucharist, while on either side of the East window are mosaics in blue and gold of St. Mary and St. John.

English Stained Glass

The Cathedral of All Saints is noted for its beautiful windows, most of which were made in England, and were designed to commemorate the leading events in the life of our Lord while on earth and His glorified life, as well as the angels, prophets, martyrs, doctors, saints, and others whose lives are identified with the history of the Church. The great east window is 22 feet wide and 64 feet high. This window was erected as a thank offering by the friends of Bishop Doane "in loving recognition of the great work which he accomplished for the diocese and the Church in building the cathedral and the founding of the various institutions of education and charity which find a center therein."

In the south transept is a great rose window, 20 feet in diameter, with a very delicate tracery in flower-like pattern. In the north transept we find the Bishop's Eye rose window, so-called because the stone tracery is a reproduction of the famous Bishop's Eye in the south transept of Lincoln Cathedral. In the clerestory of the transept are two American windows, recently erected, depicting Saints Barbara and William of York.

The rose window over the west doors portrays the saints in glory. It is 25 feet in diameter and was the work of John LaFarge of New York.

The six windows in the nave are memorials of old family names connected with the history of Albany, and in each case have been given by direct descendants. The names of the families have been cut into the stone sills, together with the date of the families' arrival in this country.

The cathedral boasts of one of America's finest organs. It was built by the Austin Organ Company and has four manuals, together with a large pedal organ. There are no bellows, but the wind is supplied by an electric motor in the crypt and conveyed by large metal

ducts which run through the center of the stone columns of the choir arch to the various points required.

The choir of the cathedral is entered through a rood screen, which is open wrought iron with brass bands and surmounted by a cross. It stands upon a base of Carlisle sandstone.

The Chapel of St. Mary the Virgin, where the daily celebrations and offices are read, is entered from the north transept. All the windows in the Lady Chapel deal with events closely connected with St. Mary. The altar is surmounted by a polychromed tryptic which has as its central panel a beautiful painting of the Madonna and Child. To the left of the Altar is a polychromed aumbry where the Blessed Sacrament is reserved to be taken to the sick, dying, and to the shut-ins. (In 1951, 585 private communions were administered by the cathedral clergy).

The completed east-end exterior of the cathedral is of reddish Potsdam sandstone with slender flying buttresses. At present the outside walls of the nave, the transepts and the west front display in part the final exterior to a height of forty feet. For the most part they are faced with simple brick to be covered at some future date by red stone.

The Cathedral of All Saints has been the recipient of many valuable memorials, chief among them are the jeweled altar cross; Eucharistic candlesticks made from the same design as those on the altar in St. Paul's Cathedral, London; the Corning chalice, paten, and flagon, set with many jewels; a white altar frontal heavily embroidered and jeweled; a red altar hanging of velvet ornamented with 13th century embroidery, with a super-frontal of exquisite Venetian rosepoint lace.

Plans for Restoration

Nearly half a century has passed since any further improvements to the cathedral have been made, and little has been done by way of keeping the cathedral in repair. Under the vigorous leadership of the present Bishop of Albany, the Rt. Rev. Frederick L. Barry, D.D., S.T.D., a plan to restore and beautify the present edifice was initiated at the Diocesan Convention of 1951. The clergy and laymen and women of the diocese have been asked to contribute \$10 or more per year for five years. In addition to this, larger sums of money are being received from generous interested persons.

Already considerable progress has been made. A new fire-resistant roof has been put on the nave and transepts; the sanctuary was enlarged and the gift of a costly oriental rug has added much to its beauty; altar rail,

The Cathedral Age

stall cushions, and kneeling pads have been placed to harmonize with the rug. A speech-enforcing system has been installed which now makes it possible to hear clearly from any part of the cathedral. A magnificent and valuable tapestry has just been presented and will be hung on the west wall beneath the rose window.

Plans are being formulated for a new floor with radiant heat, and a modern lighting system throughout the entire edifice. Renovation of the organ and installation of new chairs and hassocks are other items under consideration. The entire building is to be pointed and further exterior improvements are contemplated.

It is hoped that generous donors will be found to underwrite part or all of the specific interior improvements.

The Cathedral Program

The founding of St. Agnes School for girls in 1870 by Bishop Doane was the beginning of a program of educational and social service work which centers in the Cathedral of All Saints. In 1872, the Child's Hospital for children and women was established. For many years the hospital was under the direction of the Sisters of the Holy Child Jesus. When this order ceased to exist, Bishop Oldham invited the Sisters of St. Anne to carry on this much needed and important work. St. Margaret's Home and Hospital for babies was established in 1883. The Church Mission of Help became an important part of diocesan and cathedral activity in 1923. More recently, Bishop Barry set up a Conference and Educational Center in the newly renovated Guild House, a project which costs \$70,000. Most of this money was donated by one friend of the cathedral. The Episcopal Hour, presented weekly over six stations throughout the diocese, is prepared and presented from the Cathedral Guild House studio.

In addition to the four Sunday services, the daily offices are recited and the Holy Communion celebrated

at least once each day. On Wednesdays, and daily during Lent (except Saturdays and Sundays), the Holy Communion is offered at 12:05 noon with special prayers for the peace of the world and for those in the Armed Forces of our country. The hour of these services is designed to accommodate those working in the various state offices nearby. On Thursday at 10 o'clock the Holy Communion is celebrated with special intention for the sick and shut-ins and for all the social service agencies in the diocese. Following the Holy Communion, a service of spiritual healing and the laying-on-of-hands is held.

One of the cathedral canons is the Albany Hospital chaplain, as well as chaplain for the Albany County jail.

During recent years the Cathedral of All Saints has been the temporary home for the Greek Orthodox and the Polish National churches when their congregations were in need of a place to worship. For more than a year the Russian Orthodox Christians in Albany have been holding regular weekly services in the Chantry Chapel and conducting a church school program each

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Hessler—D'Arrigo Photo
Sanctuary and High Altar, Cathedral of All Saints, Albany. At far left is the Bishop's throne—the cathedra.

Communism and Christ

BY THE REV. CHARLES W. LOWRY
Rector, All Saints', Chevy Chase, Md.

REVIEWED BY DR. A. T. MOLLEGEN
Professor of Christian Ethics, V.T.S.

WHEN a competent Christian theologian and scholar is touched by the spirit of prophecy, the result is at one and the same time an unveiling of the living relevance of classical Christianity and a penetration of the depths of our present historical situation. Add to this, a successful effort to communicate with the modern mind both in terms of its spirit and its language, and the result is a book that can be read with great profit by the Christian and the non-Christian, the theologian and the layman.

Dr. Lowry's thesis is that Communism is a powerful new religion, that it can be neither understood nor adequately combated apart from such an understanding, and that in the West's struggle against Communism, Christianity is the basic reality in opposition, since it both supports and criticizes the doctrines and institutions of Western culture. Even this statement misrepresents the book, since the issue finally posed is Christ against Communism and the argument is willing to let Christianity as an historical movement and complex of institutions be judged by Marxian insights because some of them are caricatures of Christ's judgments on the Church. The radical "this-worldliness" of Communism, for instance, has some validity against a mystical, ascetical and extremely "other-worldly" distortion of Christianity when both are measured by Christ and the New Testament.

Strands of Thought

Three great strands of thought run through the whole book, meeting and correlating, to show the relevance of Christ to the contemporary crisis, especially to the American role in that crisis. One strand is that of analysis of our cultural crisis. The second shows Communism as a universal religion. The third is the work of Christ in history both as a fact and as a future

possibility. The first two strands, of course, are informed by the latter so that Christian penetration of our troubles and our foe is both implicit and explicit.

It is a coincidence that the signs of the time as Dr. Lowry treats them are seven, but the same Christian power of the Apocalypse's seven is here also. The first sign is religious revival. Unquestionably here, and promising greater manifestation, it is an opportunity for the Church. It is fraught with danger, however, if bad religion should predominate.

The second sign is the sensate character of our age. Half-puritan, half-romantic, preoccupied so wholly with the scientific and technological conquering of nature, flushed with the success of our commercial enterprise, Americans are prone to sensationalism, particularly to sexual sensualism, to an extreme degree.

Religious Revival

Thirdly, there is our sense of insecurity, a collective neurosis, manifest in the search for economic security, for a "safe" vocation and love-relationship. Even the revival of religion centers chiefly in the demand for security. Behind and beneath the particular and concrete insecurities there is always the ultimate insecurity, the cosmic one. Man, consciously or unconsciously, is "Lost in the Stars," as Maxwell Anderson has put it.

Fourthly, there is the rise of the demonic, a phenomenon well known to the historian as characterizing similar stages in other cultures. Nazism, Communism and lesser phenomena show the profundity of the Christian mythology which deals with the mystery of iniquity. The Age of Reason, now dissolving, is helpless before the dark powers which arise in and through the individual, social groups, and historical movements, helpless to the degree that it has ignored this aspect of human existence. It is an old Christian insight that the Devil's

greatest trick is to convince people that he does not exist. Let it hastily be said at this point that Dr. Lowry is no literalist or fundamentalist but a thorough-going modern who sees the reality of the demonic in our world.

A fifth sign of our time is the distinctively human science, psychotherapy. In it, man recognizes himself to be his most difficult problem. The therapist, psychiatrist, or analyst, is inevitably thrust into the role of priest. He is confessor, moralist, evoker of faith and communicator of love which begets love. An inexorable logic, therefore, drives the psychotherapist toward an ultimate philosophy of meaning. That Dr. Lowry is correct here is amply evidenced in the careers of such men as Jung and Karl Jaspers and in T. S. Eliot's psychiatrist-priest in "The Cocktail Party."

Sixthly, the existentialist movement in all of its aspects shows the end of the age which was absorbing man into an objective and mechanized nature and the beginning of a new age in which there is a reaffirmation of man in his uniqueness, his tragedy, and his glory. Lastly, our age has seen the rise of the new world religion, Communism, comparable to nothing nearer to us in time than the rise of Mohammedanism in the seventh century.

Christian Interpretation

The analytic current of the book depends upon a Christian interpretation of the history of Western culture which is one of its greatest aspects. It is one of the few treatments of history which understands how deep and radical was the transformation which Christianity gave to history, producing a new kind of humanity and making possible modern science, the actualization of human equality and all that goes by the name of modern progress. Indeed, the very materialism of our culture, even Communism itself, presupposes, derives from, and perverts the Christian substance of Western culture. The dissipation of this Christian substance lies at the root of the crisis of the West and only a renewal of the Christian experience can heal and support the Western enterprise.

The second major strand of Dr. Lowry's work exposes the religious character and power of the Communist movement. Communism arose in that stage of Western spiritual history when the Christian conception of man, history, society, and nature was being finally divorced from God and grounded in nature perceived by natural reason. Marxism grounds these in matter perceived by the scientific reason, and is quite unconscious of the absurdities and contradictions of its philosophy. Dr.

Lowry gives a brilliant capitulation of the rise and development of Communist dogma and shows, with the help of a lucid chart, how it is a complete anti-Christianity, paralleling at every point the Christian drama of God's creation, redemption, and final perfecting of His world. The Communist scheme could not have arisen except in a Christian culture, so that it both derives from Christianity and is anti-Christian. Quotations from Marxian theorists document the author's argument and further develop the thesis that Communism is a religion.

Needs of Our Times

The third strand of the book is the most important and comes into full expression in the last three chapters, although it is woven into the earlier part of the book. Here Christianity in its original essence is set forth as an answer to the religious needs of our time, a superior alternative to Communism and a way for the future which will both conserve and further the gains which the West has made so far. These gains in human community, social justice, freedom, and cultural progress are threatened from within by the "failure of nerve" everywhere so evident, and from without by militant Communism.

The Christian Revolution is the name which Dr. Lowry gives to the transformation of man, society, history, and nature which was wrought by God through and in Christ. This divine act of love in Jesus Christ, beyond all human imagining and expectation, effected a change in human history the course of which can be clearly traced. Renaissance man, for instance, as he appears in Shakespeare, is the new creature in Christ of whom St. Paul speaks, actualized culturally, socially, and historically. But already, in his new self-confidence, he has begun to forget that he is "new" and "in Christ" and to think himself "natural man."

He is already, therefore, haunted by the shadow of the meaninglessness and lostness which is to come in our time. At the first, however, the shadow is light and the "characteristic traits of the mature plant, the new man in history, are freedom, the sense of rationality, confidence, optimism, the consciousness of being at home in the universe. . . . The heart of this doctrine (developed and secularized further), theologically stated, is that every man is a "natural Christ."

At this point, Dr. Lowry completely and brilliantly explodes one of the dogmas of secularism; namely, that modern man is the rebirth of classical Greek man and that all our modern goods, science, art, democracy, and

hope for historical progress spring from and continue Greek culture. This dogma dominates secular education and merits the sustained attention and point-by-point refutation which Dr. Lowry gives to it. Every reality in our modern world has known the transforming touch of Christ. It is what it is because of the Christian Revolution. The West, losing its rootage in Christ, has begun to wither. The Christian Revolution falters and its future, for this period, is thrown squarely into the hands of America.

Climax of the Book

The book comes to a climax, therefore, with the chapter, Jesus Christ and the American Way. It might well have had as its text, Elijah's challenge "How long go you limping between the two sides?" Without in any way underestimating the greatness and the goodness of American achievement, Dr. Lowry shows how we came to have what we have and how we are tempted to pride. "We do not need to be apologetic, inferior, defensive. We do need and should make now a fresh, informed, realistic evaluation of Americanism. We need to see what it is, where it came from, where it is now, and where it is going." Taking the great phrases of the Declaration of Independence, "life, liberty and the pursuit of happiness," Dr. Lowry shows their concrete Christian meaning and points out directions—social, political, and economic—for their future actualization. Here he maintains a clear distinction between Christianity and politics, but insists that the former must be expressed in and through the latter. His suggestions are not afraid to champion what is old because it is old, nor to face courageously the need for change which expects better things to come.

The book closes with a searching criticism of the defects of Communism. Its idolatrous religious character issues in a social order which is a new Pharaoh-society instead of the Utopia which it promises. Christianity, working through democracy, can continue the Christian Revolution.

The Battle for Man

This book is one of the important weapons in the Battle for Man which is going on in every human heart and everywhere in our world. It unveils the lie that lies at the heart of secularism whose spearhead is Communism, yet rescues the truths which secularism undoubtedly still possesses both in its own right and as a hang-over from its Christian past. It sets these truths in a Christian context where they receive both renewal and critical judgment.

In confirmation of Dr. Lowry's whole thesis, a pathetic passage from Engel's later writings may be cited. With the old melancholy of the classical Stoic, Engels faces the recurring cycle of nature—birth and death—and sees that what springs from matter only cannot be free from the cycle. A cold certainty overcomes his brave new world. It is clear about matter, "that with the same iron necessity that it will exterminate on the earth its highest creation, the thinking mind, it must somewhere else at another time again produce it."

This is "the failure of nerve" that shadows Communist self-confidence, the wound in Achilles heel by which the giant new religion shall perish. Communism knows no divine love which dies with and for us and raises us into Christ's Lordship over nature. It knows only the death and birth of physical nature, winter and spring. And Christ is the victor over Dionysos and Persephone in all their myriad forms.

Canon Brown to Pittsburgh

The Rev. Crawford W. Brown, canon precentor of Washington Cathedral since 1947, has accepted a call to Pittsburgh, Pennsylvania, where he will be associate rector of Calvary Church, serving with the newly appointed rector, the Rev. Samuel Shoemaker, formerly rector of Calvary Church in New York City.

In addition to his duties as precentor, Canon Brown has instigated and conducted the Lessons in Living series at the Cathedral. This course in practical Christianity and the ministry of healing, has attracted many persons and has served to extend the Cathedral's ministry, not only through the weekly services held in Bethlehem Chapel, but also through regular broadcasts over a period of two years.

Before joining the Cathedral staff, Canon Brown, who was ordained in 1927, had been rector of St. John the Evangelist in St. Paul, Minnesota, for six years; had served at St. Luke's in Whitewater, Wisconsin, and at the Church of the Redeemer in Elgin, Illinois. During World War II he was a member of the Army Chaplains Corps and from 1945 until 1947 was director of the Chaplaincy Service of the Veterans Administration.

In Pittsburgh he and Mrs. Brown will make their home at 5715 Kentucky Avenue.

The Washington Cathedral Chapter

Final Installment

THE CHAPTER has three honorary members, men whose judgment and experience and records of service to the Cathedral, have made their counsel valuable to such an extent that it is still sought, albeit they have resigned from active participation in regular administrative duties.

Corcoran Thom

Corcoran Thom, for many years treasurer of the Cathedral Foundation, resigned from the Chapter in 1946 after nearly thirty years of faithful service. A native Washingtonian, Mr. Thom holds an LL.D. from George Washington University. He was for many years, until his retirement in 1945, president of the American Security and Trust Company, and is presently chairman of the board.

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William R. Castle

The Hon. William R. Castel was Assistant Secretary of State at the time of his election to the Chapter in 1930. Previously he had been a special assistant in the department and chief of the Division of Western European Affairs. From 1931-1933 he was Under Secretary of State.

Born in Honolulu, Mr. Castle was graduated from Harvard University and has served his alma mater as assistant dean of the College, editor of the Harvard Graduates' Magazine, and later, 1931-1945, as a member of its Board of Overseers. He holds the LL.D. from Rochester University and the University of the South awarded him a D.C.L.

Mr. Castle's association with Washington Cathedral has included many tasks in addition to his Chapter work, not the least being his service to the National Cathedral Association, of which he was elected president for the second time in 1949. He is an active member of the Church of the Ascension and St. Agnes in



The Hon. William R. Castle

Washington, president of the Garfield Memorial Hospital Board, president of the Hospital Council of the National Capital area, and a Fellow of the American Academy of Arts and Sciences.

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Charles F. R. Ogilby

Charles F. R. Ogilby, who was elected to honorary membership in the Chapter in 1949 had served since



C. F. R. Ogilby

1936, for ten of those years as secretary, and also as a member of the Finance and the Building committees.

After graduation from the Roxbury Latin School in Boston, Mr. Ogilby was for some years in the investment banking business; for a time acted as agent for the Union Pacific and the Southern Pacific railroads; and was later associated with the Department of the Interior. During the latter part of this period, 1909 to 1913, he studied law at George Washington University and after receiving his degree entered general practice. During the first World War he was a member of the Draft Appeals Board. He is a director of the National Metropolitan Bank and of the Potomac Insurance Company.

He and Mrs. Ogilby, the former Elizabeth F. Hochling, had five children, one of whom, Remsen B. Ogilby, is associated with his father's law firm.

Mike Monroney

Newest member of the Cathedral Chapter is Mike Monroney, U. S. Senator from Oklahoma, and long one

of Washington's outstanding Churchmen. Senator Monroney was elected at the February meeting of the Chapter.

Born in Oklahoma City, Senator Monroney was educated in its public schools and entered the University of Oklahoma, from which he was graduated in 1924. He holds an honorary Doctorate of Laws from Colgate University and a Doctorate of Civil Laws from the University of the South. Following his graduation he was for five years a reporter and political writer for the *Oklahoma News*, and was a founder and co-owner of the Annual Oklahoma Press Gridiron. He left the newspaper field to take over his father's furniture business, of which he is still president and manager. He is a member of St. Paul's Church, Oklahoma City.

Elected to the House of Representatives in 1939, he served there until elected senator in 1950 on the democratic ticket. His special legislative interests include inflation control, clean government, modernization of the Corrupt Practices Act, and, recently, a proposal to per-

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Senator Mike Monroney

The National Cathedral Association At Work

Annual Meeting, May 12-14

The Annual Meeting of the National Cathedral Association chairmen will convene on Monday morning, May 12. The convention will open at a service to be held in the Cathedral, to which all metropolitan Washington members of the NCA will also be invited. The Hon. William R. Castle, president, will call the opening session to order immediately after the close of the service.

The trustee-appointed Planning Committee, of which Mrs. Montgomery Blair, first vice president, is chairman, is emphasizing the fact that all NCA chairmen are invited to attend this annual meeting and share in its experiences and inspiration. Invitations are being mailed from Washington to all, and the hope is that the 1952 meeting will be the most representative and successful on record.

A highlight of the meetings will be the reports on results of the spring membership enrollment drive to be conducted the month previous, opening on Easter Monday, April 14. The goal for new members this year is 2,000, a number well within the potentialities of an enthusiastic and well organized drive in every region and town.

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Fall Board Meeting

The Association's Board of Trustees met at the Cathedral on December 3. Among the subjects considered were the spring enrollment drive dates and procedures, the distribution of *THE CATHEDRAL AGE*, the handling of Cathedral exhibits and their usefulness as public relations media, and the need for a by-laws revision making possible the staggered election of Association officers. On the recommendation of the Western Massachusetts executive committee the by-law affecting annual financial reports was amended to read: "That

the Board of Trustees of the National Cathedral Association determine as the policy of the Association that all money collected as gifts, dues, or proceeds from benefits for the Cathedral be turned in to the Cathedral



The Missouri State Flag is presented to Mrs. David S. Long, National Cathedral Association chairman for Missouri, by State Commander, Missouri Department of the American Legion, O. A. Loomis of Rockport, Missouri. The new flag will hang in Washington Cathedral with the flags of the other states, and be carried in procession at services on Missouri Sunday, June 22, in 1952.

This flag, presented by the Legion at Mrs. Long's suggestion, replaces the badly worn one given to the Cathedral in 1933 by Mrs. James H. Thomson, daughter of the former speaker of the House of Representatives, Champ Clark of Missouri.

The presentation was made in Kansas City on December 1. Eight-year-old Karen Long holds a corner of the new flag.

in the same fiscal year, with an accounting of the same. If a group needs to keep certain operating expenses it should ask for and receive approval of the national office before the accounting is made." The recommendation was put in the form of a motion and unanimously approved.

The spring meeting of the board will be held Wednesday, May 14, at a time to be announced.

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North Carolina Meetings

Early in February Canon Luther Miller went to Charlotte, at the invitation of the Regional Chairman, Mrs. Edward C. Griffith, to tell the story of the Cathedral to present and potential Cathedral friends there. He spoke at three local churches, preaching at Christ Church; addressing a large Bible class at St. Peter's Church, and showing the motion picture at St. Martin's Church. While there he was entertained by Mr. and Mrs. Griffith and several of their friends, at local clubs where he was able to answer questions and present more intimate pictures of the work on Mt. St. Alban.

At the invitation of the Rector of the Church of the Ascension in Hickory, the Rev. Robert B. Campbell, and Mrs. Campbell, Canon Miller also visited this college town, addressing a large meeting called at the parish house and attended by many members of the college community one evening and making two radio addresses the following day.

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Activity in New York

The New York members held their annual meeting at the Colony Club on April 2, the general meeting and tea in the afternoon being preceded by a luncheon for the executive committee, at which Dean Sayre was honor guest. At the general session the program featured songs by Anne Bollinger, Metropolitan Opera singer.

Mrs. Cleveland Bacon, committee chairman, has reported increasing activity at the Bargain Box, a cooperative venture in "thrift" sales, which the N. C. A. group shares with several well known New York welfare and charitable institutions.

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Northeastern Texas Chairman

Mrs. Frank G. Trau, chairman of N. C. A. for Northeastern Texas, is a candidate for the office of Vice President General of the Daughters of the American Revolution. She completes her term as State Regent in Texas this spring, and as a parting gift to her associates on the state board, has presented each with a membership in the National Cathedral Association.



CATHEDRAL FLOWER MART

FRIDAY, MAY 9

(Saturday in case of rain)

Springtime at Washington Cathedral is traditionally highlighted by the Flower Mart, a gay and colorful day-long sale which features plants, seedlings, cut flowers, fresh vegetables, various kinds of garden tools and equipment, as well as food for the customers and entertainment for their offspring. Proceeds go to the upkeep and beautification of the Bishop's Garden and other portions of the Cathedral Close cared for by All Hallows Guild.

This year's Mart, to which garden clubs throughout the District area will contribute time, talents, and merchandise, will also feature plants from the Cathedral Greenhouse. Unlike the Mart, the Greenhouse is in business the year round and has already made a name for its wares among Washington flower lovers, as well as many more distant gardeners who order its wares by mail.

Among the many plants now ready for shipment and transplanting to gardens all over the country are some of the herbs well known to patrons of the Cathedral Herb Cottage.

VERBENA. Lemon. Perennial. Dark green lemon-scented leaves. Used in fruit salads and ice tea.

BASIL. Bush. Annual. Aromatic green leaves; spicy flowers. Used in salad dressings and with cottage cheese.

MARJORAM. Sweet. Small fragrant green leaves; greenish flowers. Used in salads, soups, with meats, especially lamb.

WOODRUFF. Sweet. Perennial. Fragrant leaves; small white flowers. Excellent ground cover for a shady spot.

These are but a fractional sampling of the springtime wares on sale at the Greenhouse. The booklet which lists these and dozens of other equally tantalizing plants, with information on shipping and costs, may be obtained free of charge from the Cottage Greenhouse, Washington Cathedral, Washington 16, D. C.



Washington Cathedral Chronicles

Service for King

More than 3,000 mourners crowded the Cathedral on February 15 for a memorial service for His late Majesty King George VI.

Dean Sayre conducted the service which was held at the request of the chiefs of mission of the Commonwealth nations. Sir Oliver S. Franks, British Ambassador, read the lesson from I Corinthians, Chapter 15. For the service the silver cross given to Washington Cathedral by King George was moved from the altar of St. Joseph's Chapel (see cover) and placed upon the high altar.

Bishop Dun, making a brief memorial address, said in part, "This service belongs first of all to the sons and daughters of Britain who are among us, and to the peoples of the other countries of that Commonwealth knit together in allegiance to one crown. But we Americans, too, would make our own this act of reverent homage. Because our lives and fortunes are so deeply joined with the lives and fortunes of Britain and the Commonwealth, their sorrows are our sorrows. Because the late King came among us and made himself known to us as the living symbol of his people's ongoing life, his passing is not for us that of a stranger but of an honored friend."

Members of the Cathedral Chapter marched in the procession in which flags of all the Commonwealth nations were carried, along with the Church flag and American flag.

The President and his family led a delegation of top Washington officials. Other mourners included Canadian Ambassador Hume Wrong, Russian Ambassador Alexander S. Panyushkin, Princess Alice, mother of the Duke of Edinburgh, Postmaster General Jesse M. Donaldson, and Admiral William M. Fechteler, Chief of Naval Operations. Diplomatic representatives of nearly every nation were also present.

Flower Mart, May 9

With the advent of spring, plans for the annual

Flower Mart on Friday, May 9, are well underway. Held in the Oak Grove of the Cathedral Close, the Mart is sponsored by All Hallows Guild for the care and development of the Bishop's Garden.

As in past years, all of the Washington area garden clubs will be invited to participate by having a booth, contributing seedlings or baking for the cake and cookies booth. In addition to the popular seedling booths where herbs and plants of all kinds may be purchased, new booths are always included. Youngsters welcome the children's department with its miniature train and other novelties.

Mrs. Lewis Clark, chairman, has announced that in case of rain the Mart will be held Saturday, May 10.

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Canon Burgess Installed

The Rev. John Melville Burgess was installed as a Canon of Washington Cathedral by the Rt. Rev. Angus Dun at Evensong January 20.

Canon Burgess, Chaplain at Howard University, was presented for installation by the Very Rev. Francis B. Sayre, Jr. Members of the Canterbury clubs of George Washington University, Howard University, and the University of Maryland participated in the service.

Dr. Elmer L. Kayser, dean of George Washington University, was the speaker. The Rev. Mr. Burgess was elected canon by the Cathedral Chapter last June.

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Robert P. Patterson Funeral

The military funeral of Robert P. Patterson, former Secretary of War, who died in an airplane crash, was held at the Cathedral January 22. As Dean Sayre and Cathedral Verger James P. Berkeley met the flag-draped casket, the Air Force band played "A Mighty Fortress Is Our God."

The Rev. Luther D. Miller, Canon and former Army Chief of Chaplains, read the Episcopal burial service.

assisted by the Rev. Lockett Ballard, rector of St. Philips Church, Garrison, N. Y., the Patterson family's minister. Bishop Dun gave the benediction.

President and Mrs. Harry S. Truman attended the funeral along with Cabinet members and other colleagues who had served with Mr. Patterson in the Administration.

Leaving the Cathedral, the funeral cortege of tanks, jeeps, and automobiles carrying top government personnel, proceeded to Arlington National Cemetery where Canon Miller read the prayers at the graveside.

* * *

Middy Choir Here

Once again the 125 voice midshipmen choir of the Naval Academy at Annapolis will take its place in the Great Choir of the Cathedral April 20 for evensong.

Excellently trained by Choirmaster Donald C. Gilley, the choir is one of the most important brigade organizations of the Academy. In addition to the Navy hymn, "Eternal Father Strong to Save," the choir will present several special anthems.

* * *

Easter Telecast

The Columbia Broadcasting System has announced that the 9 a.m. Cathedral Easter service will be televised. The telecast will be carried as far west as Omaha, and perhaps farther. Local papers will report time and station details.

Prince Tomb

In the south crypt corridor of the Cathedral is the newly completed tomb of Abigail Norman Prince and Frederick H. Prince. Built of Indiana limestone, the tomb is directly under the tomb of their son, Norman Prince, a World War I aviator who was killed in action.

As this tomb contains the body of Mrs. Prince, whose funeral was held in the Cathedral in 1949, and is to be the place of burial of Mr. Prince, it is a double sarcophagus. Its width caused a deep wall recess to be made and new stone jambs and shafts were erected. The original stained glass window depicting Moses and Joshua remains intact, but the tracery was replaced with new tracery conforming to the over-all architecture.

The use of carved ornament has been restricted to the simple tracery in the panels which flank the inscription on the sarcophagus, the carved vine, and foliage in the cornice mouldings of the top slab, and the cornice and

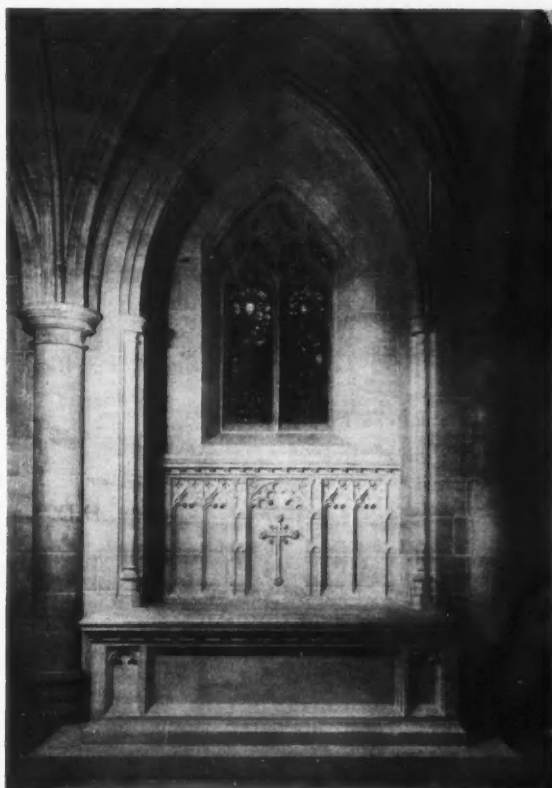
tracery and cross in the panelling in the recess above the tomb. The form of the cross was suggested by the Latin Cross Fleurée and the Latin Cross Clechée. The flowering ends of the cross on which Christ's hands and feet were pierced reminds us that it is only through sacrifice and death that we reach eternal happiness.

Philip Hubert Frohman is the architect. Mr. and Mrs. Prince gave the first two bays of St. John's Chapel, where the tomb of their son is located.

* * *

Dirksen Conducts

Richard Dirksen took the baton of the National Symphony Orchestra February 15 at the request of Conductor Howard Mitchell. Mr. Dirksen conducted the music he composed for "Faith of Our Fathers," Paul Green's historical pageant which ran in Washington the past two summers and which may re-open this summer.



Horydczak Photo

The final resting place of Abigail Norman Prince, late wife of Frederick H. Prince, has recently been dedicated. This beautiful double tomb is located in the corridor south of Bethlehem Chapel, directly below the St. John's Chapel memorial to their son, Norman Prince, World War I aviator.

The Cathedral Age

The concert, one of a student series, covered show music from Beethoven to Rogers and Hammerstein and was presented at McKinley Technical High School.

For a chorus, Mr. Dirksen took the glee clubs of St. Albans School and the National Cathedral School who joined with the McKinley glee club. In addition to being associate organist and choirmaster of the Cathedral, Mr. Dirksen is a noted American composer and arranger.

* * *

Choral Society

Bach's "The Passion of Our Lord According to St. Matthew" will be presented by the Washington and Cathedral Choral Societies April 6. At 3 p.m. the first part will be given followed by the second part at 8:30 p.m.

Under the direction of Paul Callaway, participants will include the 200 Choral Society members, members of the National Symphony Orchestra, boys of the Cathedral Choir, and noted soloists to be announced later. Richard Dirksen, associate organist, will be at the console.

Plans are being made for broadcast of the program the following evening.

* * *

Family Service

A friendship of many years standing was climaxed February 3 when members of St. Alban's congregation joined with Cathedral worshippers for a family service of Holy Communion at 11 a.m.

The Rev. E. Felix Kroman, rector of St. Alban's, was the preacher, and Dean Sayre celebrated the Communion. Though the two churches have been neighbors for nearly half a century, it was the first time that a parish has met jointly with a Cathedral congregation.



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Foreign Students Report

(Continued from page 19)

heard from others and on what I have read and seen.

First, a word on our world outlook. It is divided between those who have a traditional and complacent view and those who have a fanatic and intensely purposeful outlook. This latter is characteristic of the student class. The wealthy are mostly conservative with no other goal than personal gain. They do not know how the government is run or worry over which party is in power. As long as they are left alone, they care nothing for the welfare of their nation.

Those who are not wealthy are rabid communists. They believe that all the old ideas must be replaced by new ones, that the family system must be done away with, that everything in China from the way of living to the way of thinking must be changed by revolution if need be.

There are serious famines in China, sometimes due to the Yellow River overflowing its banks, sometimes due to droughts. The outside world seldom knows how serious they are because it is the government's policy to keep information about such things within the country. Millions have died of starvation, and millions will die this winter because of the shortage of food and lack of shelter.

I have given you a picture of China today. Although many ideals have not been reached, it remains for my generation to do our utmost toward making it what we would like it to be.

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Washington Cathedral Chapter

(Continued from page 27)

mit U. S. territories, and the District of Columbia, voting representation in the House of Representatives, and a non-voting member of the Senate.

Among the honors which have come to the new Chapter member are the Colliers Award for Distinguished Congressional Service and a citation for Distinguished Service particularly in reorganizing Congress, from his alma mater.

Mrs. Monroney, the former Mary Ellen Mellon, is a member of the Washington Committee of the National Cathedral Association and for the past three years served as chairman of arrangements for the annual dinner in May. Their son, Michael, is a graduate of St. Albans School.

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St. David's Cathedral

(Continued from page 13)

the somewhat severe landscape of hills and undulations. Before reaching St. David's, the pilgrim will have faced a long and arduous journey, because it is situated in a remote village, sixteen miles and seventeen hills from the nearest railroad station. Yet her ministry to this rough land has been continuous for over 1400 years, and she continues to minister to the Welsh with something of the zeal of her founder."


Today St. David's is again in need of repairs if she is to remain for future generations as a monument to the faith of her people. If her ministry is to continue to be effective, the material fabric must be renovated and repaired. To do this today is no small undertaking with high building and labor costs, and in order that St. David's may continue to live, Welshmen everywhere are being called upon to help preserve this ancient and beautiful cathedral. To quote her present Bishop: "... This ancient building, this sacrament in stone, that has borne its witness to the verities of the Eternal through the ages, cannot fail to strike and stir the imagination. . . . Will you help to preserve its beauty and save it from decay?"

All those in America who would have a part in the preservation of St. David's ministry are urged to heed this appeal for funds. Of the goal of £100,000, £21,000 has been received. Those who would help St. David's to live may send their contributions to The Dean, St. David's, Pembrokeshire, Wales.

(The Rt. Rev. William T. Havard, Bishop of St. David's, and Mrs. Havard, visited Washington Cathedral during a recent trip to the United States.)

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Art at St. Albans

(Continued from page 17)

chooses to send *The Knoll* and *Midsummer Landscape*. To a recent exhibition in Florida he submitted an oil called *Evening at the Pig Farm*. This lack of cunning in a world of potential buyers and the profit motive, is similar in artlessness to the remark of a Potter County farmer who, when told that Dean Stambaugh wanted to paint his sorrel horse, replied that he rather liked his horse the color she was.

In all probability, the next twenty years will repeat the general history of the past ten: a continuing growth in interest and the expansion of present facilities if and when the money for the new building has been raised. As for predicting such a future, Dean Stambaugh would probably repeat what he once said to a father who impatiently wondered what he could do about his son's delayed maturity. Dean, with Potter County helpful directness, answered, "You know, if I were you, I'd just wait."

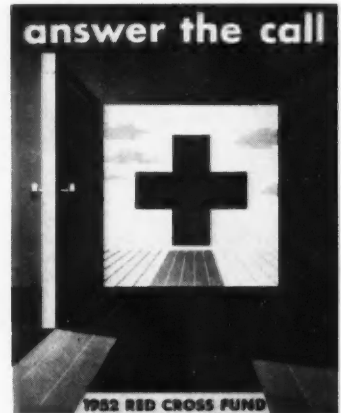


Children's Chapel

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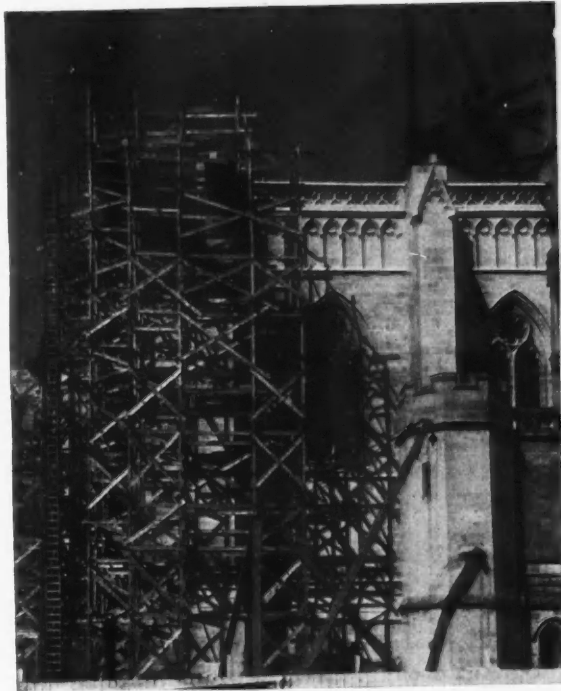
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Sitgreaves Memorial Wing Being Added to Library

Architect's Notes

(Continued from page 8)

Plans for a new Cathedral Library wing have been approved by the Chapter and the Library Committee and the work has already begun. This addition has been made possible by the Mary Jesup Sitgreaves bequest in memory of her parents, Colonel Lorenzo and Lucy Jesup Sitgreaves. The building will match the present one in architecture, red brick with limestone trim and mullioned windows, and will extend eighteen feet beyond the existing library.

On the main floor overlooking the Cathedral will be a beautiful reading room, octagonal in shape, just the right size to hold Miss Sitgreaves' carved bookcases and 2,400 volumes. The bequest has been spoken of as "the library of an old-time gentleman, including some very valuable books, such as a shelf of volumes from the seventeenth century library of William Byrd of Virginia." In fact, Miss Sitgreaves specified that it must be "a gentlemen's library" and to that end she included in her generous legacy a few fine pieces of furniture and portraits of her father and of her grandfather, General Thomas Sidney Jesup, to be hung over the door and fireplace respectively. Over the entrance will be a plate, "The Sitgreaves-Jesup Memorial Library."

Also, on the main floor will be an office for the Canon Librarian, which in the future can be extended very easily for another reading room. A corridor connecting with the present library building will connect with a future wing and eventually with the College of Preachers.

The basement will provide much-needed space for 25,000 books. These stacks will be on two levels, one under the entire building and a lower one only half as large, as the memorial addition is to be built on a hillside. The attic will contain equipment for heating and air-conditioning and large storage space.

medieval colors of green, red, white, black and gold. Adjacent to the chapel is a small room for the preparation of altar flowers.

The Chapel of the Resurrection balances the Children's Chapel, and seats thirty. Behind the altar is an incised carving on Portland Stone developing the idea of the three crosses which are in the existing Chapel of the Resurrection.

The Guild Chapel, which can accommodate eighty people, gets its character from the tall mullioned walls. A feature of this design is that the windows can represent all the trades, and the stained glass designs can incorporate the arms of the various guilds.

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Albany Cathedral

(Continued from page 22)

week. Most of this congregation is displaced persons who have finally found homes in the capital city.

The Diocese of Albany has had four chief pastors since its inception in 1868: The Rt. Rev. William Crosswell Doane, D.D., L.L.D., D.C.L. was consecrated on February 2, 1869 and departed this life in 1913. The Rt. Rev. Richard Henry Nelson, D.D., S.T.D., was consecrated Bishop Coadjutor May, 1904 and became second Bishop of Albany upon the death of Bishop Doane. He resigned July 1, 1929. The Rt. Rev. George Ashton Oldham, D.D., S.T.D., was consecrated Bishop Coadjutor on October 24, 1922 and became the third Diocesan upon the retirement of Bishop Nelson in 1929. The Rt. Rev. Frederick Lehrle Barry, D.D., S.T.D., was consecrated Bishop Coadjutor on June 29, 1945. He became the fourth Bishop of Albany when Bishop Oldham retired on December 27, 1949. The Rt. Rev. David Emyrs Richard was consecrated the first Suffragan Bishop of the Diocese on July 19, 1951.

The present Dean of Albany, the Very Rev. H. Boardman Jones, is the thirteenth incumbent in that office.

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